HIGHLIGHTS

Ford in Y&R's future? 1
The Ford Motor Co. in Germany is reviewing its $26 million account, and Young & Rubicam stands a good chance of taking it away from J. Walter Thompson Co., Ford's biggest agency in Europe. The decision is expected by mid-February.

Advertising in for changes 1
Recent years have been a golden age of network tv dominance, aggressive new-product introduction, record budgets and traditional package-goods leadership in marketing. But all this seems up for grabs now as advertising enters the second half of the 1980s, in the widely held view of members of the Advertising Age Editorial Sounding Board.

Do you know a muffin man? 3
The newest craze in specialty-food retailing is muffins. Sales of the home-style creations through specialty stores soon could reach $100 million a year, according to Chicago entrepreneur Dalia Ratner, a housewife who started All My Muffins, a three-store chain of muffin outlets in California and Illinois.

'Playboy' tries ad interruptus 3
Playboy will test two "interrupted" 30-second ads in three top markets as part of its first tv campaign from Smith Burke & Azzam, Baltimore. Each 30-second ad will be divided into 15-second segments, with the segments separated by a 10-to-30-second ad from another advertiser.

Mail rates safe—for now 4
Albert Casey's appointment as the nation's 67th postmaster general is not expected to directly affect advertiser mail rates.

INTV heavy on barter talk 6
The impact of barter syndication on programing was one of the most hotly debated topics, in both formal and informal sessions, at last week's convention of the Assn. of Independent Television Stations.

Amtrak conjures new campaign 12
"Magic" is the theme of a new Amtrak ad campaign that has to serve the dual purpose of attracting riders and rallying public sentiment for maintaining the passenger railroad system.

Retailers are winners 44
Seven retailers from the U.S. and Canada took first-place honors in the annual NoRMA Awards competition sponsored by the Newspaper Advertising Bureau. The winners were announced this week at the annual convention of the National Retail Merchants Assn.

Caesar sights syndication 60
Comedian Sid Caesar is hoping to conquer a new generation of tv viewers with a syndicated series culled from "Your Show of Shows," his long-running, award-winning series that ran in the 1950s.

The price of a new name 61
International Harvester Corp. will spend $13 million this year—"the bulk of it" on advertising—to announce its name change to Navistar International Corp., a moniker company officials admit was chosen for its lack of meaning.

WHAT DO YOU CALL 15,000 PEOPLE WHO SURVIVED BILLIONS OF DOLLARS OF DEBT, THE WORST RECESSION IN RECENT MEMORY, WERE WRITTEN OFF BY MOST OF THE EXPERTS, AND STILL CAME OUT ON TOP?

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And consider what they accomplished.
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Recently a divestiture has forced us to change our name.
So today IH is becoming Navistar International Corporation.
A brand new company of nearly 15,000 people.
To you, they're neighbors. To us, they're heroes.

NAVISTAR
The rebirth of International Harvester

INTERNATIONAL

Spreading the 'word' 36
Borrowing from St. Paul's exhortations to the early Christians, ad exec John O'Toole argues in an essay that global advertising cannot succeed without a "sound doctrine" in place throughout the system or without a "word" to preach. Agencies, he says, need a set of beliefs that encourages the common good to transcend local interest.

Portuguese tv expects changes 39
Portuguese tv viewers may get an alternative to stodgy, state-run stations if the ruling Social Democratic party wins the Jan. 26 election. Portugal now has only one national tv channel, RTP 1, which broadcasts six hours per day, and a second Lisbon-based station, RTP 2. Both are government-owned and ad-supported. The party has vowed to cut state-owned media to one tv channel, one radio station and one daily newspaper.

NEW PRODUCTS

Third quarter lacked innovation 65
New-product introductions exploded during the third quarter of 1985, producing a record number of entries. But there also was a noticeable lack of innovations.

OTHER NEWS

Public advertising agencies may be ready to reap more profits, according to a report just released by a securities investment company. Page 3.

Ad spending on barter-syndication programs increased 23% last year, according to a study prepared for INTV. Page 6.

Public Broadcasting Service this month tests whether tv tune-in commercials on network affiliate stations will convince commercial tv viewers to spend more hours with PBS. Page 45.

Nearly seven out of ten companies with a marketing research department report increased research budgets in 1985, and two-thirds anticipate an increased budget in 1986, according to an industry survey. Page 48.

Kicking off its switch to all-Sunday distribution, NCC Sunday Inserts lined up special tie-ins for its two January dates. Its first Sunday date, Jan. 5, was spearheaded by a sweepstakes promotion underwritten by Campbell Soup. Its Jan. 19 insert features a tie-in with the National Football League and offers a grand prize of a trip to the Super Bowl in '87. Page 50.

The Washington Post Co. will spend $30 million in the next two years to modernize the oldest of the 53 cable systems it took over last week from Capital Cities Communications. Page 51.

Canadian programing is more visible than ever at this month's major syndication conventions. Page 60.

For the 11th consecutive year, the financial industry last year recorded more corporate name changes than any other segment of American business, according to an annual survey. Page 61.

Offnetwork series have helped independent tv stations draw an audience, but the future of the medium lies in first-run programing. That was the consensus at last week's INTV convention. Page 68.

COMING THURSDAY

Roy Grace, Doyle Dane Bernbach chairman and executive creative director/U.S., is a 49-year-old overachiever with a fanatical desire to excel. A desire that goes far beyond a mere tennis match and that spills over into every aspect of his life. "I was intense as a kid. It's a challenge to try something I can't do," he explains. "I do everything with great intensity."

The goal of the contest is ratings success. To syndicators turn to game shows, situation comedies, dramas, sports programing and other formats to try to reach that goal. Special Report examines the trends in cash and barter, hour and half-hour, first-run and offnetwork as programers get ready for the National Assn. of Television Program Executives convention.

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Computer concerns hit home for CES

By BRIAN MORAN

Las Vegas—Sluggish home computer sales are the only bad apple in a bushel of good news for the consumer electronics business.

Sales of videocassette recorders and videotapes are booming, compact-disc-player sales have surpassed expectations and the prospects for both segments in 1986 are bright, according to figures released here at the winter Consumer Electronics Show by the Electronic Industries Assn., a Washington-based trade group.

Vcr sales are seen increasing to an '86 total of 12.5 million units, putting a unit in four out of every ten U.S. homes. Current vcr penetration is estimated at 30%.

In 1985, the movie industry

(Continued on Page 66)

Nissan trucks out 'Hardbody'

By CLEVELAND HORTON

The fitness craze enters auto marketing when Nissan Motor Corp. USA puts all its marketing muscle behind this month's introduction of its "Hardbody" line of compact trucks.

The new line is touted by the No. 2 Japanese auto importer as "The most important truck advance in 25 years." The Carson, Cal.-based company will back the introduction with a multi-million-dollar ad campaign, including a buy on NBC-TV's Jan. 26 telecast of the Super Bowl.

William Esty Co., Los Angeles, developed the campaign for Nissan around the "Hardbody" concept, clearly aiming to

(Continued on Page 64)

West Coast news

Pando to take over DDB/West

Doyle Dane Bernbach named Alan Pando, president, Della Femina, Travisano & Partners, Los Angeles, president of Doyle Dane Bernbach/West effective Feb. 1. He assumes a title DDB Inc. president Barry Loughrane has held since 1978. Replacing Mr. Pando at Della Femina will be Peter Stranger, senior vp-management supervisor and director of client services.

Mr. Stranger has been heavily involved in Della Femina's new-

(Continued on Page 62)

Barter dominates INTV shoptalk

By JAMES P. FORKAN

LOS ANGELES—The impact of barter syndication on programing was one of the most hotly debated topics at last week's convention of the Assn. of Independent Television Stations.

The topic dominated formal and informal discussions at the Century Plaza, and was fueled by the release of the latest barter study (*see accompanying story*).

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Martin Brantley, president-general manager, KPTV, Portland, Ore., said barter has helped boost first-run programing, from children's cartoons to sitcoms such as "Too Close for Comfort" and events such as the Goodwill Games.

Dennis Gillespie, senior vp-marketing, Viacom Enterprises, New York, was among those who believe barter has cut into network more than spot sales.

Citing "very clear" evidence, Mr. Gillespie said at least one big spot category, toys, has boosted spot spending since becoming committed to a batch of bartered cartoon series.

As for the Big 3 nets' "frontal attacks" on barter, he felt those may be due to their concern that affiliates may come to see barter and network compensation as similar arrangements. In exchange for withholding big blocks of program and ad time, nets pay their affiliates fees totaling $500 million a year, nearly equal to barter's ad volume, he noted.

Barter also has created a "fiercely competitive" program environment that can only help the stations control their costs, said Mr. Gillespie, noting that 160 weekly hours of new fare are due this year.

Joel Segal, exec vp, Ted Bates Advertising/New York, said his clients have increased barter spending to 10% of their network/syndication budgets in 1985-86, up from 8% in 1984-85 and 6% in 1983-84.

"Barter is here to stay," in part because its first-run series deliver target demographics at "far lower cpms" than network shows, he said.

Still, Mr. Segal cautioned that barter has several shortcomings, including a more commercially cluttered environment than network series; station lineups, ratings and promotional support smaller than the nets' and uncertainty about when shows will air.

Moreover, he said, demographic ratings become available months after sponsors' campaigns end, making it difficult to implement make-goods.

Harry Stecker, senior vp-marketing director, Petry Inc., New York, was among those maintain-

(Continued on Page 68)

Barter draws more ad $$: INTV study

LOS ANGELES—Ad spending on barter-syndication programs increased 23% last year.

Butterfield Communications Group, Cambridge, Mass., prepared a study on barter for INTV and Station Representatives Assn., New York.

Butterfield's David Butterfield said the survey was based on interviews with media directors at "most" of the top 25 tv advertisers; media directors and planners at 24 major agencies, and executives at syndicators, tv networks and station reps.

Among the findings:

- Advertisers spent an estimated $530 million on barter-syndication programs in 1985, up 23%. Barter-syndication ad sales will gain 19% to $630 million in 1986 and another 19% to $750 million in 1987.
- About 60% of general managers felt barter's growth has had a "greater negative impact" on national spot ad business than on the networks' ad sales.
- The average independent station carries 28 hours of barter fare weekly, versus eight for the average affiliate. While interest continues in offnet series, movies and specials, the study found stations' "real appetite is for first-run [series]."
- Most independent stations put the bulk of their barter programing into daytime slots (18.5%), followed by early fringe (15%) and weekend (14.6%). On the low end, late fringe accounted for only 5.6% of independent stations' barter inventory, prime time 4% and prime time access 1.8%. Affiliates put most of their barter in weekend (10%), with early fringe and access hovering around 9%.#

CORRECTIONS & CLARIFICATIONS

- The Chicago *Reader's* circulation was incorrectly reported in a Special Report story (AA, Nov. 7, P. 28). The *Reader's* actual circulation is 120,000.
- McCann-Erickson's work on Buick's Hispanic marketing program (AA, Dec. 30, P. 28) is handled by the agency's office in Troy, Mich., not the New York office, as reported.
- McDonald's franchisee Herb Peterson, rather than Art Bender, as reported, is credited with inventing the Egg McMuffin sandwich (AA, Dec. 30, P. 14).
- As noted in the caption in a chart on calcium supplements (AA, Jan. 6, P. 1), retail sales of the supplements in 1983 totaled $47 million. In another chart accompanying the story (P. 68), the agency for Suplical calcium supplements was listed incorrectly. It is Ted Bates Advertising/New York.#

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Alugard
American Cyanamid
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Arby's Restaurants
Armor-All Protectants
Arrow Staplers
AT&T
Australian Tourist Commission
Avis
Barclay's Financial
Bay's English Muffins
Beird-Poulan/Chain Saws
Benjamin Moore Paints
Bernz-Omatic/Blow Torch
Best Western Motels
Bike Athletic Wear
Black & Decker Tools
Blistex Lip Cream
BMW
Bordens/Krylon
Briggs & Stratton Gas Engines
Buick
Burmah Castrol Motor Oil
California Wine Coolers
Callaway Management/ Hickory Stick
Campbell Soup Company
Canada Dry Ginger Ale
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Chrysler Corporation
Clorox Corporation
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Conwood Corporation
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Kemper Insurance
Kendall Oil
Kentucky Fried Chicken
Kenwood Electronics/ Car Stereos
Kiplinger Washington Editors
K-Mart
Koni Shock Absorbers
LaQuinta Motors Inns
Lee Oil Filters
Leaf Confectionary/ Sugarless Gum
Le Tigre/Sportswear
Loctite Locks
Longines-Wittnauer Watches
Lorus Watches
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Manville Corporation
Mark Scott Apparel
Mastercard International Corporation
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Mennen Corporation
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Merrill Lynch
MGM/UA
Michelin Tires
Micro League/Computer Game
Minolta
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Moet Champagne
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Mutual of Omaha
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Nike
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Nissan Motors
N.A. Phillips
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Noxzema
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Orion Pictures
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Paine Webber
Pan Am
Paramount Home Video
Paul Masson
Pennzoil Motor Oil
Peerless Faucets
Phillips Petroleum
Piccadilly Restaurants
Pizza Hut
Plasti-Kote Home Improvement
Playboy Channel
Playboy Magazine
Pontiac
Porsche
Prince Manufacturing
Procter & Gamble
Pro Hardware
Prudential Bache
Qantas Airlines
Quaker State Motor Oil
Quaser
Ramada Inns
RCA
Red Wing Shoes
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Renault
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Ricoh
Rolex
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Sansui
Schweppes
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Selchow & Richter/ Trivial Pursuit
Sentry Hardware
Seven-Up
Sharp Electronics
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Showtime
Soloflex
Sony Video 8
Southern Bell
Spalding
Sperry Corporation
Sports Illustrated
Sport Shacks
Stanley Tools
STP Oil Treatment
Subaru
Suzuki Motorcycles
Taylor Golf Clubs
Thompson Medical/ Sportscreme
Time Magazine
Timex Corporation
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Toyota
Transamerica Insurance
Treco/Power Stretch
Tri-Star Pictures
Trustworthy Hardware
Tultex Sportswear
TWA
Twentieth Century Fox
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United Airlines
United Farm Real Estate
United Parcel Service
Universal Pictures
U.S. Air
U.S. Army Recruitment
U.S. Marines
U.S. Navy Recruitment
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Vigoro
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Board

(Continued from Page 1)

advertising are, in fact, decreasing (one out of six termed the drop "significant").

- Profit contribution goals and other corporate financial dictates loom large in advertising budget-setting deliberations. More than half the advertiser members of the Sounding Board (55%) term these financial concerns "extremely important" in pegging spending levels in their own organizations. And agency executives are even more emphatic in this regard—64% noting this element as vital in their clients' thinking.

Moreover, sizable majorities on both the client and agency sides see these financial targets (both performance and bottom line-related) as growing in importance in the future.

- Individual company and agency experience colors, of course, the thinking of these executives about the national advertising scene. When asked what they personally believe will be the industrywide spending situation this year, 43% of the panel members expect a slowdown or decline in activity. Only 6% are bullish about increases in both dollars and advertising weight in 1986.
- Rates of growth and shrinkage are expected to vary widely among different categories of goods and services. Singled out for major growth and spending much faster than the average are consumer financial services, fast-food, communications and entertainment. Expected to drop behind—with possibly major declines from historic spending levels—are sectors such as tobacco, liquor and gasoline, as well as electronics and office equipment (this last after some spectacular, unsustainable bursts in advertising investment during the past few years).
- On the *creative* front, a great deal of activity seems to be under way as agencies and advertisers explore ways to improve the effectiveness of ad budgets.

An overwhelming 83% of the company executives represented tell us they are developing and testing new creative strategies and sales appeals. Three out of four are experimenting with new creative units and different formats. Three-quarters also are undertaking special efforts against specific-market segments and new targets.

The search seems to be intensifying as well for new sources of talent. One-third of these client managers say they are now tapping into creative resources either within their own companies or at their agencies. In fact, 17% are scouting for entirely new creative resources—looking at other agencies or considering special creative talent pools.

Confirming this apparently widespread search by clients for new creative departures, agency management also sees a great deal going on. Seven out of eight of the agency respondents say they are now involved in exploring special-segment efforts against new targets for their clients; 79% are developing and testing new creative strategies. Seven of ten are looking at new uses and applications for client products as well as working with different kinds of creative units.

- Activity seems to be increasing in many quarters in regard to *media* changes, also intended to enhance productivity. More than three-quarters of the panel state they are "presently more active than ever" in tightening and redefining prospect targets and using improved demographic data techniques to fine-tune plans. Three-fourths of the agency executives and two-thirds of the client members of our panel state they already are using, or at least testing, different media forms—such as direct mail, Yellow Pages, cable tv or out-of-home availabilities.

Two-thirds of the agency Sounding Board members tell us that clients are getting considerably more involved in media matters—and participating at much higher levels of management than ever before.

- The traditional balance between advertising and promotion spending also seems to be undergoing change. More than a third (35%) of the clients state that in their own companies, dollars are being moved toward promotion from media. In fact, 52% on the agency side see this same trend at work—obviously still another way advertising budgets are squeezed.
- Coloring a new realism about advertising-spending levels are some profound reservations about the effectiveness of advertising itself in the years ahead. More than one-quarter of the entire panel (26%) tell us they expect advertising will be less effective in the future to a marked degree. Concerns about clutter, "zapping," audience erosion and growing commercial volume all contribute to this sense of anxiety.

Close to half (42%) also see damage being done, but not to the same degree, since they feel that "advertising may be hurt a bit." Thus, more than two-thirds of this wide-ranging sample of executives share some pessimism about the power of the very promotion tool with which they work.

Only one in the entire sample feels any confidence that advertising is likely to improve in effectiveness in coming years.

- Views on what to do about the situation range across a wide gamut of reforms, improvements in technique and tighter professional discipline. Strong cries for more direct attention to real consumer needs and speaking with clarity and honesty come through. Many calls for better discipline in the matter of clutter occur throughout the responses.

Quite a few executives stress the need for more work on the professional relationship between advertisers and their agencies as a major means to enhance the productivity of advertising.

The picture that emerges, then, is a striking and sobering one. Several reasons for an emphatic slowdown in ad spending have been offered by industry experts with whom we've discussed the findings. Among the explanations:

1. Advertising, traditionally viewed as a lagging economic indicator, is simply now adjusting to much lower rates of inflation. With the double-digit hikes in prices throughout the general economy of the late 1970s and very early '80s now down to the 3%-to-5% range, it seems it was only a matter of time until advertising itself makes this sometimes painful adjustment. In this view, advertising costs are merely echoing the lowered expectations and demands of labor unions and suppliers of goods and services elsewhere in the economy in recent months.

2. Another interpretation is that top management at many major marketing companies had been convinced that continuing escalation of advertising investments was necessary in order to build broader and more secure franchises in the marketplace. The time may have come when these top executives have simply decided that investment should stop and some of the anticipated rewards be reaped at the bottom line. In this view, it's now time to start cutting back promotion expenses and improving margins.

3. Still another thought reflects

(Continued on Page 30)

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Board

(Continued from Page 28)

the wide attention being given to megamergers among big-budget consumer-goods marketers. This opinion suggests that many top-ranked advertisers are preoccupied with current profit performance and are taking steps to fend off undesirable merger bids or get a good price from a friendly suitor by holding all possible expenses down.

4. Yet another view holds that top management has gotten a great deal more skeptical and hard-nosed about the sometimes considerable expense involved in advertising. As a new, younger breed of highly trained financial experts moves to the top rung of major American corporations, they appear not to be as willing as their predecessors to accept ambitious marketing and advertising programs on faith. They want some reassurance that investments made through advertising will pay off in actual sales performance and are becoming a great deal more demanding about minimizing risk before expenditures are approved.

For the Ad Age Editorial Sounding Board over-all, close to two-thirds see media spending up less than 10%—at best—and a goodly number within this majority see budgets unchanged or actually being cut. In fact, fewer than one in 20 expects increases on the high side, up 20% or more (Table 1).

Advertisers show a wider range of views than do their agency executive counterparts. Although one-third of the clients see 1986 spending in a "bullish" light—up 10% or more—a significant one-quarter expects this year's spending to hold unchanged or drop to some degree. Three marketing heads anticipate severe cuts in the vicinity of 50%. What we see at work here is a checkerboard pattern of variations both by product category and corporate health.

Agency management, on the other hand, when considering what their clients' spending is likely to be in 1986, tighten into a much clearer pattern. Almost two-thirds expect spending to be up, but by no more than 10% compared with 1985. This variation can largely be explained by the much wider range of market situations represented in a typical agency's client roster.

Advertising spending trends

Putting this anticipated rate of spending in the perspective of year-to-year adjustments of the recent past, there's little doubt a pervasive and marked change is in the wind—advertising budgets most likely will be increasing, but at a much slower rate than we've experienced in the past (Table 2).

The majority of advertisers responding—39 out of 75—states that their own company's 1986 spending represents a slowdown (or even decrease) from what they've been doing lately. Yet patterns obviously vary a great deal among these organizations. One out of six clients expects spending to accelerate this year.

Their agency counterparts tend to agree, but here again the consensus view is much tighter. Two-thirds of agency top management, as represented in our Sounding Board, see client media budget growth down or declining.

Underscoring this "braking" effect in action, only one out of ten members of the panel—combining both clients and agencies—sees this year's media dollars growing faster than has been the case in recent years.

Viewed in the broader context of year-to-year record growth in ad dollars and weight during the past decade and more, there's little doubt that 1986 will be a watershed—demonstrating a marked departure in spending philosophy and practice in the business. Whether it's a short-term, one or two-year interruption of historic growth, or the beginning of a major shift in American business' attitude toward promotion expense remains to be seen.

Among those pointing to a significant downturn is William Phillips, ceo, Ogilvy & Mather, New York. He notes that advertising spending is related to sales and that with slower growth due to the economy in general, as well as lower rates of inflation, this means a moderating growth in advertising spending as well.

More specific reasons are advanced for a slowdown or tightening in particular market categories. For instance, William Dowse, vp-advertising of Eastern Air Lines, states, "We made some significant increases in 1985 over 1984 in anticipation of major revenue growth in some key categories. The growth rate did not meet projections. Consequently, we'll show only modest increases in 1986."

Ann Smith, assistant vp-advertising, American Airlines, echoes this view, noting that "1984 was a year in which our ad spending rose about 20%. Thus, with 1985 and 1986 budgets roughly at 'no-growth' levels, when averaged over three years, this puts our spending up about 6% to 7% a year."

Other reasons offered as contributing to expected declines stem from stringent budget-tightening when the client is a government unit, intensifying pressure for improved profit performance from top management and some cold-eyed looks at disappointing financial projections for 1986.

Notes Michael Kirby, director-corporate advertising and promotion, Xerox: "We made significant increases in media budgets in 1985 over 1984 in anticipation of major spending growth in our business category. The growth rate did not meet earlier expectations. We'll consequently show only modest spending increases in 1986."

Other views explained different expectations for different reasons—major increases, an uneven pattern of ups and downs and shifts in spending strategy.

Louis Cardamone, president of MARC & Co., a Pittsburgh-based agency, points to a change in the spending "mix" as the reason behind some of the shifts he spots ahead. "The general trend for our clients' brands is more short-term sales, which may mean greater shifts from pure image media to heavier-weighted promotional events. Over-all, budgets will stay status quo or even increase, but the marketing mix shift may be the most significant factor in 1986."

The advertising director of an automobile importer expects the introduction of vehicles from Korea, Yugoslavia and the U.K. will create greater competition for "share of voice" in his field, so that automotive spending has a good chance of being up significantly this year or soon after.

An executive at a convenience-food company was quite aggressive: "We have the dollars to support our market expansion plans and most of our competitors don't. While we're in robust health relative to our competitors, we want to move ahead as strongly as we possibly can to secure and broaden our consumer franchise."

To some, the pattern is not even across the board, and simple solutions don't apply. Ronald Cox, group vp, Wm. Wrigley Jr. Co., Chicago, states that spending "can vary from year to year depending on marketing opportunities. A blind adherence to a rate of change makes no sense anymore." And Barry Biederman, president of Biederman & Co., New York, notes, "On the whole, budgets are up compared with two or three years ago. But within the over-all pattern there's a good deal of variety."

But whether the trend is up, down or up at a noticeably slower rate, a pervasive change in attitude toward spending seems to be coloring the development of many media budgets right now.

Much of the thinking offered by our panelists in this regard is summed up by Steve Tart of Steve Tart & Associates, a Greenwich, Conn.-based consultancy. "Most advertisers I know are forecasting modest increases in their sales and advertising budgets. But in their guts they're prepared to cut back—and dramatically—if things begin to slip. This is a big change—perhaps a watershed one—in the post-World War II attitude of 'onward-forward-upward.' Nineteen eighty-six will be a year of prudence in media budgeting and exploitation in media buying."

Mr. Tart goes on to say, "The mental state spawned by inflation pricing is long gone. Today the over-all advertiser attitude is to accept a lower rate of increase in profit if there is a corresponding increase in the reliability of making profit goals.

"This attitude is affecting media spending for all brands and programs—from new introductions to brands that are being milked."

Rating the significance of factors in determining ad budgets

Probing more thoroughly into how marketing executives come to grips with advertising spending levels, we asked members of the panel how they felt about the relative importance of many of the different elements which can go into budget planning (Table 3).

For the panel as a whole, the most widely noted single element termed "extremely important" in determining the size of an ad budget is "profit contribution goal or other financial target."

Almost two-thirds of agency management and somewhat more than half of the advertisers termed this requirement crucial in developing the approving advertising budgets.

Beyond this area of agreement, however, client and agency views seem to diverge.

Among advertisers, the next most frequently mentioned point considered "extremely important" (by 40%) is an imminent "change in advertising strategy and/or creative approach." An almost identical number selected "volume or share projections" as of top concern, further emphasizing internal performance and financial matters as preeminent in ad-spending matters.

Still other factors widely considered by clients to be of prime importance in pegging budgets are other aspects of "money mechanics"—"senior management dollar allocation or set limits" and the "level of previous year's spending, with adjustment."

While there is a rough parallel in these patterns on the agency side, there is a noticeable shift of perspective at work. Half of all the agency executives responding consider prior spending levels as extremely important, more so than clients do.

Following close behind, as far as agency executives are concerned, is the matter of using competitive activity or spending levels as a factor in establishing budgets. Some 45% of the agency panel members consider this essentially uncontrollable environmental force an extremely important factor, an emphasis not shared by clients to anywhere near the same degree.

Roughly 40% on the agency side share the client's view that intended changes in advertising strategy or creative approach loom large in spending deliberations.

Media considerations—either

(Continued on Page 32)

Ad budgets - Table 1

Expected rate of change of advertising budgets 1986 over 1985 at respondent's own company or clients. Figures represent per cent of respondents agreeing with statement. Source: AA Sounding Board.

	Total	Advertisers	Agencies
Up 20% or more	4	5	3
Up 10% to 20%	23	28	18
Up less than 10%	48	33	64
Unchanged	7	9	4
Down	8	16	1
Varies by product/client	10	9	10

Ad spending - Table 2

Expected rate of change in ad spending levels 1986 compared with past two or three years at respondent's own company or clients. Figures represent per cent of respondents agreeing. Source: AA Sounding Board.

	Total	Advertisers	Agencies
Growing more rapidly	10	16	6
Increasing same rate	23	24	26
Increasing, slower rate	41	25	55
Decreasing slightly	11	12	12
Decreasing significantly	7	15	—
Varies	8	8	1

Keys to ad budget size - Table 3

Factors considered "extremely important" in determining size of advertising budgets. Source: Ad Age Sounding Board.

ADVERTISERS—REFERRING TO OWN COMPANIES	
Profit contribution goal or other financial target	55%
Intended changes in advertising strategy and/or creative approach	40%
Volume share projections	39%
Senior management dollar allocation or set limit	32%
Level of previous year's spending, with adjustment	24%
AGENCIES—REFERRING TO CLIENT COMPANIES	
Profit contribution goal or other financial target	64%
Level of previous year's spending, with adjustment	49%
Competitive activity and/or spending levels	45%
Intended changes in advertising strategy and/or creative approach	39%
Senior management dollar allocation or set limit	39%

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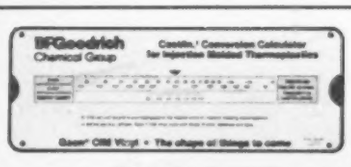

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The AA Editorial Sounding Board

Formed several years ago in answer to a need for a broad-based forum of senior management opinion across the entire range of American marketing and advertising, the Advertising Age Editorial Sounding Board was updated several months ago.

Top-ranked marketing directors and advertising executives from 92 of the 200 largest American advertisers signed on, agreeing to respond to several questionnaires during the year dealing with matters of broad current concern in the business.

They are joined by a representative of top management from 130 of the 200 largest U.S. advertising agencies (in terms of U.S. domestic billings) and 11 prominent consultants active in marketing, communications and advertising strategy work.

The Sounding Board is under the chairmanship of Herbert Zeltner, a consultant in marketing and advertising and frequent contributor to Ad Age.

For the fall, 1985, poll dealing with budgets, productivity and views on the effectiveness of advertising, 75 advertisers, 77 agency representatives and 10 consultants provided comprehensive answers to a detailed 11-point questionnaire. The over-all response, totaling 162, represents 68% of the full group of 237.

The complete roster:

Advertisers

Robert Watson, corporate media director, AT&T; Nancy Ryan, vp-advertising, Abraham & Strauss; Robert Geller, president, Adforce Inc.; Ann W. Smits, assistant vp-advertising, American Airlines; Joseph B. Kelsch, president, American Dairy Assn.; J.A. Stitzell, director-advertising, Amoco Corp.; B.D. Smith, vp-marketing, Anheuser-Busch Cos., Busch Entertainment Corp.; Bryan Kerr, marketing manager, Atari Products; Hans Riedel, vp-marketing group, BMW of North America; Kenneth E. Homa, vp-marketing/U.S. household products group, Black & Decker Corp.

Donald Lesieur, exec vp-director of marketing, Block Drug Co.; Duane R. Carlson, vp-communications, Blue Cross & Blue Shield Assns.; M.H. Koslow, senior vp-marketing services, Bristol-Myers Co.; Hans L. Stern, director-BF media services and vp Jack Daniels, Brown Forman Inc.; Warren W. Spellman, vp-media services, CBS Inc.; H.M. Baum, president-Campbell USA, Campbell Soup Co.; John D. Porter, vp-marketing/sales-Dole Processed Foods, Castle & Cooke Foods; Bruce Oseland, senior vp-marketing and advertising, Century 21; J.L. Hickey, manager-corporate advertising, Chrysler Corp.; Bill Hackett, director-advertising and sales promotion, Ciba-Geigy Corp.

A. Allen, vp-creative services, Colgate-Palmolive Co.; Robert Recholtz, exeuctive vp-sales and marketing, Adolph Coors Co.; James N. Porter, director-advertising and sales promotion, Delta Airlines; Margaret Jenkins, director-marketing, Denny's Inc.; Jack B. Lindquist, executive vp-marketing/outdoor entertainment, Walt Disney Productions; John B. Brett, group manager-corporate advertising, Du Pont; William H. Dowse, vp-advertising, Eastern Air Lines; John J. Powers, vp and general manager-marketing/consumer products division, Eastman Kodak Co.; Gerald R. Kerr, group vp-advertising, Firestone Tire & Rubber Co.; William P. Gordon, acting marketing director, Florida Citrus Commission.

Douglas T. McClure, director-advertising, Ford Motor Co.; Mike Modzelewski, vp-marketing services, Frito-Lay; Richard A. Costello, manager-corporate brand communications, General Electric Co.; Alvin Kalish, director-corporate advertising services, GrandMet USA; Brad R. Moore, director-advertising and tv programing, Hallmark Cards; J.H. Dowd, vp-new business development, Hershey Chocolate Co.; Russell M.H. Berg, director-marketing communications, Hewlett Packard Co.; T.J. Purcell, corporate director-advertising and media services, Geo. A. Hormel & Co.; Robert C. Bolster, vp-advertising, Household Finance Corp.; Robert F. Lauterborn, director-marketing communications and corporate advertising, International Paper Co.; Sid Lawrence, senior vp-marketing and advertising, Jeffrey Martin Inc.

George F. Tyrell, vp-advertising, Johnson & Johnson; Sam A. Preston, exec vp, S.C. Johnson & Son; M.D. Simpson, executive vp-sales and marketing, Kellogg Co.; G.J. Ker Jr., director-advertising services, Kimberly-Clark Corp.; Richard J. Sharoff, senior vp and general manager-retail, Kitchens of Sara Lee; James R. Blocki, vp-director, advertising and marketing services, U.S. Retail Food Group, Kraft Inc.; Judy Ranzer, vp-marketing, MCI Communications; Irv Ivers, president-worldwide marketing, MGM/UA Entertainment Co.; M.B. Streicker, director-marketing services, Miles Laboratories; R.C. Isham, director-advertising and marketing information, Monsanto Co.

Dan Bonardi, director-advertising production, Nabisco Brands; Todd S. Middleton, vp-marketing, National Distillers & Chemical Corp.; William Castleberry, director-advertising and sales promotion, National Railroad Passenger Corp. (Amtrak).

Blair E. Gensamer, senior vp-marketing and strategic planning, Nestle Co.; Robert Kent, vp-marketing services, Nissan Motor Corp. USA; Dorothy Dowling, district manager-advertising, Nynex Corp.; William Campbell, exec vp-marketing, Philip Morris Cos.; R.V. Goldstein, vp-advertising, Procter & Gamble; William Tremayne, senior vp, Prudential Insurance Co. of America; W.M. Claggett, division vp and director-advertising and marketing services, Ralston Purina Co.

John Temple, director, Republic Airlines; Sanford Buchsbaum, exec vp-advertising, Revlon Inc.; William S. McGranahan, vp-marketing services, Richardson-Vicks; J. Douglas Mickle, advertising manager, Reynolds Metals Co.; Carl D. O'Hallahan, Mil-Mor Media, A.H. Robins Co.; Ronald J. Giglio, vp-advertising and promotion, Safeway Stores; George Varjan, director-corporate media services, Sandoz Corp.; Peter Dimsey, exec vp-marketing/House of Seagram, Joseph E. Seagram & Sons; William Cora, national retail advertising manager, Sears, Roebuck & Co.; David Strousse, vp, Seiko Time Corp.

Jerry Orenstein, manager-marketing communications, Sharp Electronics Corp.; John H. Haines, manager-marketing refining advertising and sales promotion, Shell Oil Co.; Victor R. Galef, vp-marketing, SmithKline Beckman Corp.; Roland Martin, senior vp, Sony Corp. of America; John Shanahan, advertising and promotion manager, Southland Corp.; Christopher B. Wackman, national advertising manager, Subaru of America; D.B. Fox, vp-marketing, Tambrands Inc.

R.R. Brett, manager-advertising, Texaco USA; Don Scharringhausen, corporate merchandising manager worldwide, Texas Instruments; John W. O'Brien, senior vp-marketing, Transamerica Airlines.

John Ruhaak, vp-advertising, United Airlines; David L. Roberts, advertising manager, Visa USA; Gerald Dudzik, national advertising manager, Volvo of America Corp.; Milton Gravatt, manager-marketing services, Volvo of America Corp.; Bob Ano, vp-corporate communications, Wang Laboratories; Marvin Solomon, director-marketing services, Warner-Lambert Co.; William M. Welter, exec vp, Wendy's International; Gary Fuller, vp-U.S. division, F.W. Woolworth Co.; Ronald O. Cox, group vp, William Wrigley Jr. Co.; Michael E.G. Kirby, director-corporate advertising and promotion, Xerox Corp.

Agencies

Alvin Chereskin, president, AC&R Advertising; Dale Taylor, president-chief operating officer, Abelson-Taylor; Tom Burr, chairman-ceo, Abert, Newhoff & Burr; Angus L. McQueen, president, Ackerman & McQueen Advertising; Robert J. Geller, president, Adforce; Lois Geraci Ernst, president-ceo-creative director, Advertising To Women; Marc F. Shamban, president, Allied Advertising Agency; David Altschiller, chairman, Altschiller Reitzfeld Solin Advertising; Fred Posner, senior vp, executive director-marketing services and research, N W Ayer; Gary R. Bayer, president, Backer & Spielvogel.

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Board

(Continued from Page 30)

concerns about adjusting to cost escalation or adopting necessary strategy changes—are not viewed as crucial in the budget process by either group.

Only 16% of the clients and only 9% of the agency managers see modifications in media as "extremely important" in establishing budgets.

Yet 41% of the advertisers and 43% of the agency managers see it as "somewhat important" in the process.

Several executives volunteered further comment. A few agency heads pointed to the growing popularity of marketing approaches that can provide measurable results.

Henry Eisner, chairman of Eisner & Associates, Baltimore, states, "Some of our major clients are large retailers or direct-response advertisers. Advertising, therefore, is tightly monitored. If the advertising is meeting objectives, the budgets are increased [sometimes rapidly] until the return-on-investment ratio starts to decline."

James Kobs, chairman of Kobs & Brady, Chicago, notes, "There's an ongoing trend to shift budgets from general advertising to areas that are most cost-accountable, like direct marketing and sales promotion."

Shepard Kurnit, chairman of Ephron, Raboy, Tsao & Kurnit New York, sees the budget chal lenge in very pragmatic terms.

"Most of our clients work on 'task' budget—what are we tryin to achieve in terms of share o market, volume increases, stor traffic, etc., and now how much d we have to spend to attain tha goal?"

Establishing an advertisin budget has never been a casua process. However, today, as mos Sounding Board members see it those who pay the bills are in sisting on better proof of wha they can get for their money and more reassurance tha promises will be kept.#

More Sounding Board comment next week.

Ad pages in farm publications for 12 months, 1985-84

Fourth-quarter and year-to-date figures for U.S. and Canadian publications reporting to Advertising Age

	Pages			
	Oct.-Dec. 1985	Oct.-Dec. 1984	Jan.-Dec. 1985	Jan.-Dec. 1984
Canadian				
Country Guide:				
Eastern Edition	95.8	120.3	477.4	500.8
National Edition	137.9	181.2	879.2	914.6
Western Edition	104.8	127.8	601.7	644.0
Le Bulletin des Agriculteurs	169.0	162.0	826.3	811.0
Total Group	507.5	591.3	2,784.6	2,870.4
% change	−14.2%		−3.0%	
Dairy & livestock				
Beef Magazine A.	142.4	175.0	646.0	753.9
Beefweek	162.9	182.4	650.4	823.0
The Cattleman	275.2	320.5	1,229.0	1,282.7
Dairy Herd Management	39.0	77.8	236.7	425.0
Drovers Journal (52X) A.	217.7	264.4	940.3	1,178.0
Farm Progress Hog Producer	—	—	—	—
Feedlot Management	64.4	66.5	227.2	274.0
Florida Cattleman	251.6	269.3	882.1	944.3
Hoards Dairyman (23X) A.	139.4	147.7	671.7	744.6
Hog Farm Management	31.8	91.3	145.7	323.6
Pork '85	109.9	97.0	398.9	319.7
Southern Beef Producer (8X)	38.7	33.9	192.8	157.0
Sunbelt Dairyman (6X)	13.1	13.8	59.6	62.3
Western Livestock Reporter	216.6	118.4	551.4	494.7
Total Group	1,427.5	1,858.0	6,831.8	8,329.5
% change	−23.2%		−18.0%	
Fruit & vegetable				
American Fruit Grower	80.0	83.3	489.7	487.0
American Vegetable Grower	140.6	110.4	616.7	490.3
Citrus & Vegetable	136.1	112.1	578.5	537.6
Total Group	356.7	305.8	1,684.9	1,514.9
% change	+16.8%		+11.2%	

	Pages			
	Oct.-Dec. 1985	Oct.-Dec. 1984	Jan.-Dec. 1985	Jan.-Dec. 1984
General farm publications				
American Agriculturist	—	—	—	—
California Farmer (21X) A.	120.0	131.0	573.0	630.0
Farm Industry News (10X)	73.9	85.4	457.7	472.5
Farm Journal (14X)	30.4	153.6	649.7	772.0
Florida Grower & Rancher	66.1	54.8	315.9	206.7
Farmer-Stockman Unit:				
Oklahoma Farmer-Stockman	—	—	—	—
Texas Farmer-Stockman	31.7	28.8	146.4	149.1
Harvest Publishing Unit				
Kansas Farmer (21X)	64.2	104.5	492.5	631.6
Michigan Farmer (21X)	92.2	139.6	560.5	631.5
Missouri Ruralist (21X)	89.5	146.1	589.5	703.9
Ohio Farmer (21X)	118.7	182.4	724.9	824.2
Pennsylvania Farmer (21X)	78.7	116.1	472.6	502.0
High Plains Journal:				
Eastern Kansas (52X)	—	—	—	—
Colorado	—	—	—	—
Nebraska	—	—	—	—
Oklahoma-Texas	—	—	—	—
Western Kansas	—	—	—	—
Irrigation Age (10X) A.	—	—	—	—
Kentucky Farmer	42.7	46.9	261.7	265.9
Lancaster Farming (52X)	1,244.1	1,266.3	5,622.0	5,357.7
Midwest Farm Paper Unit: (24X)				
The Farmer	29.6	29.7	159.8	162.2
Nebraska Farmer	175.7	242.8	1,099.2	1,405.1
Prairie Farmer A.	—	—	—	—
Indiana Edition	—	—	—	—
Wallaces Farmer (24X) A.	—	—	—	—
Wisconsin Agriculturist (24X)	—	—	—	—
Pecan South (6X)	14.5	19.7	79.0	55.8
Progressive Farmer A.	148.3	128.4	674.2	697.1
Specialized Agricultural Publications:				

	Pages			
	Oct.-Dec. 1985	Oct.-Dec. 1984	Jan.-Dec. 1985	Jan.-Dec. 1984
Flue Cured Tobacco Farmer	—	—	—	—
Peanut Farmer (8X)	—	—	—	—
Successful Farming A.	139.5	160.6	622.7	714.0
Tennessee Farmer	20.2	24.6	142.0	142.6
Western Unit Farm Magazines:				
Arizona Farmer-Stockman	55.6	46.0	243.9	263.1
Colorado Rancher & Farmer (14X)	49.0	62.9	299.1	420.6
Idaho Farmer-Stockman	73.2	91.8	460.9	577.4
Montana Farmer-Stockman	119.5	157.4	727.1	852.1
Oregon Farmer Stockman	61.7	74.1	378.8	430.4
Utah Farmer-Stockman	51.0	67.1	344.6	381.6
Washington Farmer Stockman	64.3	80.0	401.0	465.6
Total Group	3,109.9	3,686.6	17,008.7	18,398.9
% change	−15.8%		−7.6%	
Poultry				
Broiler Industry	157.8	154.5	572.0	540.4
Poultry Digest	59.7	45.6	211.1	186.9
Poultry Tribune	46.9	60.6	207.1	260.5
Poultry & Egg News:				
Poultry Times Southeast Edition	—	—	—	—
Southwest Edition	—	—	—	—
Northeast/Midwest	—	—	—	—
Pacific Edition	—	—	—	—
Poultry & Egg Mktg.	—	—	—	—
Total Group	264.4	260.7	990.2	987.8
% change	+1.4%		+0.2%	

(X) Represents the number of times published each year; publications are monthly unless otherwise specified. A. Sectional linage included but prorated to circulation of regional editions.

Monger moves office

ATLANTA—Monger & Waterhouse has moved its offices to 750 Hammond Dr., Building 19, Suite 300, 30328.

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MacNelly—adman and artist—dies

RICHMOND, VA.—C.L. (Bud) MacNelly, 65, whose career ranged from advertising to publishing, died here Jan. 2. Cause of death was not given.

At one point, Mr. MacNelly served an agency simultaneously as an account and creative executive. He began his career in New York in the 1940s, working at Doherty, Clifford, Steers & Shenfield (merged later to form Needham, Harper & Steers, now Needham Harper Worldwide) and Pedlar & Ryan, long since out of business.

In 1950, he joined Ted Bates Advertising, where he rose to become a senior vp working on the Colgate-Palmolive account.

Mr. MacNelly left Bates in 1962 to become publisher of the *Saturday Evening Post*, the first person to hold that title in 65 years.

He served there until 1964, when he moved to Norman, Craig & Kummel as an exec vp. Mr. MacNelly then joined Kenyon & Eckhardt as a vp, doubling as management supervisor (on Ford, Nabisco and Pabst Brewing) and a creative director.

He became exec vp at K&E in September, 1965, but left 15 months later to set up a consultancy and become a portrait painter.

Mr. MacNelly's portraits included agency founders such as Bruce Barton (BBDO), Ted Bates and David Ogilvy, as well as Omar Bradley, Jimmy Durante, Joan Fontaine, Barry Goldwater and Billy Graham. His portrait of Rev. Graham appeared in the *Post* while he was publisher.

Mr. MacNelly's son, Jeffrey, also pursued an art career, becoming a three-time Pulitzer Prize winner for his syndicated editorial cartoons and creating the "Shoe" comics strip.

Despite a career that combined creativity and business, Mr. MacNelly created a stir with a 1966 speech criticizing "creative" ad agencies. The speech was given when the industry's "creative revolution" was at its height and was seen as being aimed at the work then being produced by agencies such as Carl Ally Inc.; Doyle Dane Bernbach; Jack Tinker & Partners, and Wells, Rich, Greene.

The formula for a "creative" agency was to "get a bankrupt client who has no choice but to be permissive, write kooky advertising, get it in *The New Yorker* and the subway and you'll have a 'creative' agency. Eveyone will run to you and give you business. And they'll never ask how well the product did," he told the audience at a joint magazine seminar sponsored by the the American Assn. of Advertising Agencies, Assn. of National Advertisers and Magazine Advertising Bureau.

"We've done such a miserable job of selling our image to the outside world that we've got to con one another. And we're beginning to believe ourselves," he told the audience, which responded with applause.

The particular ad Mr. MacNelly was taking to task was designed to keep teen agers in school; its headline read "I quit school when I were 15." If the premise is right Mr. MacNelly said, then the youth thinking about dropping out does not know the difference between "was" and "were," and therefore will not get the message.#

BILL VEECK

CHICAGO—Bill Veeck, a promotional genius who would do almost anything to attract and entertain fans of his baseball teams, died here Jan. 2 of cardiac arrest. He was 71.

Mr. Veeck, known as the "Barnum of Baseball," probably will be remembered most for a single stunt: Sending a 3-ft., 7-in. midget named Eddie Gaedel to the plate as a pinch hitter for the St. Louis Browns in 1951. Among the attractions Mr. Veeck introduced to the game were exploding scoreboards and promotions such as ladies' day, bat day and cap day.

He owned three major-league teams in his career: The Cleveland Indians (1946-49), the Browns (1951-53) and the Chicago White Sox twice (1959-61 and 1975-80).#

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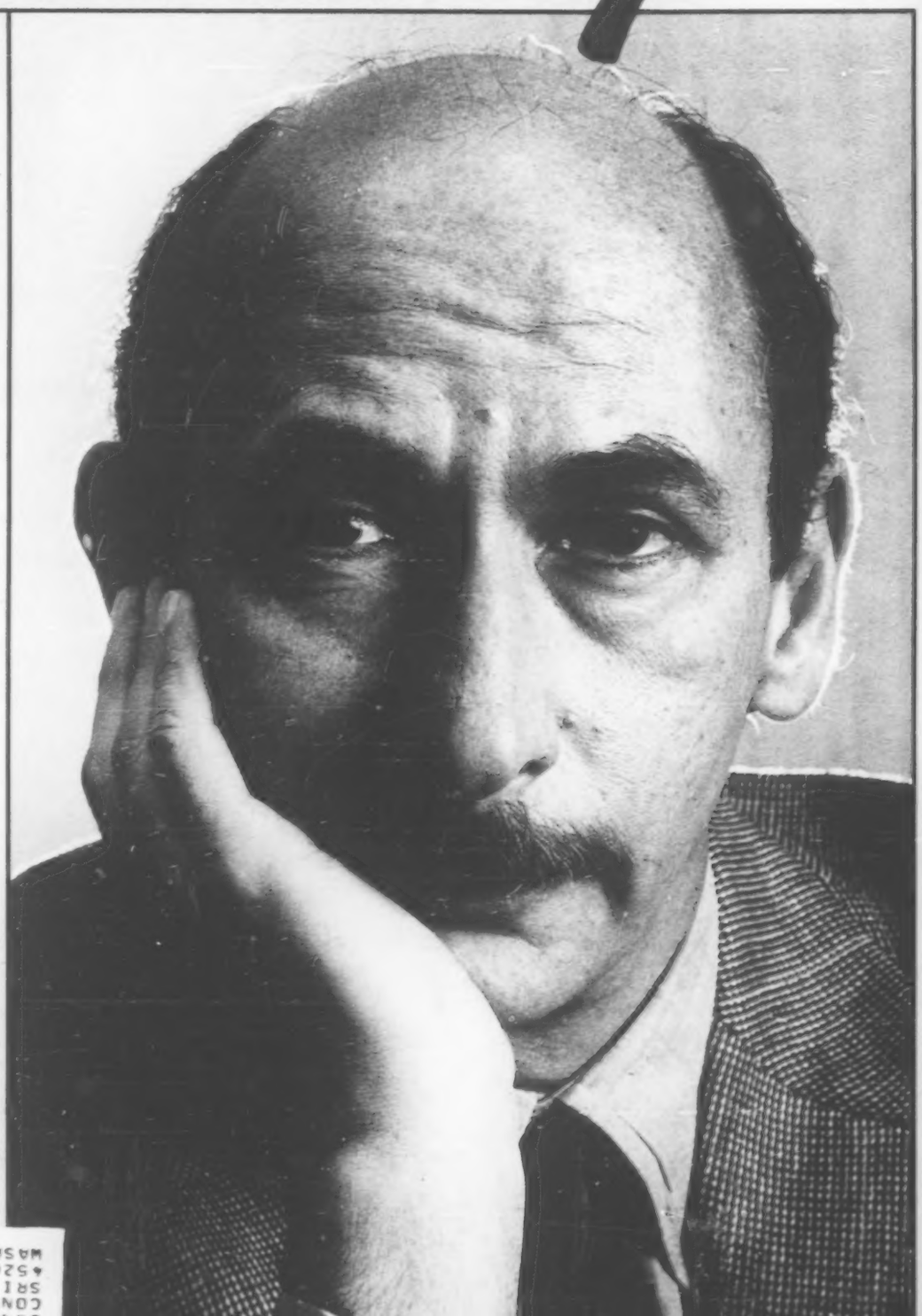
Advertising Age Tuesday

Crain's Magazine of the Creative Process



Special Report

Tv Syndication: Adventures in programing pave the way for growth

ROY GRACE

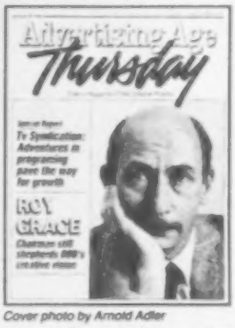
Chairman still shepherds DDB's creative vision

SRI ACQUISITIONS
4520 EAST-WEST HWY 8400
WASHINGTON DC 20014

Thursday

Grace under pressure

Roy Grace, Doyle Dane Bernbach chairman and executive creative director/U.S., is a 49-year-old overachiever with a fanatical desire to excel. A desire that spills over into every aspect of his life. "I was intense as a kid. It's a challenge to try something I can't do," he explains. "I do everything with great intensity." This intensity has not escaped the notice of his former and current employes at Doyle Dane Bernbach, where it is manifest in an extreme form of competitiveness—Grace against his own staff. Not surprisingly, it is a trait that divides employes into two camps. The "for" lobby sees Grace's methods as inspirational, influential, astute and brilliant. The "against" lobby considers him stubborn, mercurial, intimidating and contemptuous. *See Page 4.*



Cover photo by Arnold Adler

Bulletin

At J. Walter Thompson USA offices in New York, you don't have to dial 411 to get information. By consulting an eclectic "411—News You Can Use" bulletin board located on the 7th floor—creative headquarters—one is privy to the latest info on where to eat, what to watch and how to get the most out of the city. *See Page 50.*

Special Report—Tv syndication

The goal of the contest is ratings success. Tv syndicators turn to game shows, situation comedies, dramas, sports programing and other formats to try to reach that goal. Special Report examines the options available in tv syndication—cash and barter, hour and half-hour, first-run and offnetwork—as programers get ready for the National Assn. of Television Program Executives convention this week. *Starting on Page 15.*

Presstime

Shasta may hunt new shop

HAYWARD, CAL.—Shasta Beverages may begin looking for a new agency in March, sources say. Needham Harper Worldwide, Chicago, resigned the soft-drink marketer's $10 million account after Shasta was acquired by National Beverage Corp., Fort Lauderdale, Fla., from Sara Lee Corp., Chicago (AA, Nov. 11). Also, Shasta director of marketing Rob Cohen has left to take the new post of vp-marketing at Blue Cross of California, Woodland Hills.

FMR loses 'Us'

NEW YORK—*Us* is moving its $1 million trade account from Fallon McElligott Rice, Minneapolis, following "a mutual parting of the ways," says associate publisher Gregory Dunn. The account moves in-house, pending a creative review next spring. Bozell, Jacobs, Kenyon & Eckhardt, which may be used temporarily to place media, will be included in the review. BJK&E will become a sister company to one of *Us*' owners, Telepictures Corp., when the latter's merger with Lorimar is completed.

Harris reaches net tv

MELBOURNE, FLA.—Harris Corp. next month will break its first-ever network tv spots, featuring Jerry Stiller and Anne Meara, as part of a $20 million image effort for the company's communication and information processing products (AA, Oct. 14). Foote, Cone & Belding, Chicago, handles.

Cornish goes to C&W

NEW YORK—Peter Cornish is moving to the top creative tier at Cunningham & Walsh, taking the new post of associate creative director. Mr. Cornish will remain exec vp-creative director at Ketchum Advertising until his successor is found.

Cole leaves Ziff

NEW YORK—David Cole, who joined Ziff Corp. as president-chief operating officer in November, 1984, from chairman-ceo, Ashton-Tate, is leaving to become co-managing partner of the Cole Gilburne Fund. The new venture-capital fund will get major financing from Ziff. Ziff chairman Philip Korsant adds the president title. Also, Ziff Corp. is being renamed Ziff Communications Co., with two divisions: Ziff-Davis Publishing Co. and technical information services.

Sports fights hunger

NEW YORK—Sports will figure in two major sponsored events due this year to raise funds to fight hunger: Sport Aid, due in late spring from Bob Geldof (of Band-Aid and Live Aid fame), and the First Earth Run, developed by New York entrepreneur David Gershon (AA, Oct. 14). Sport Aid will fight African famine. The September-into-December global relay race is patterned after the 1984 Summer Olympics torch relay.

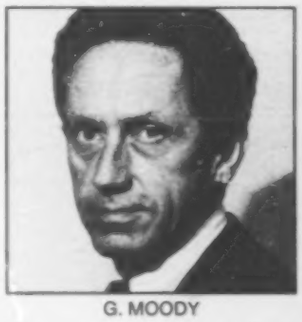
Rise falls from market

NEW YORK—Carter-Wallace must remove its Rise shaving gel from retail shelves, after a U.S. *(Continued on Page 53)*

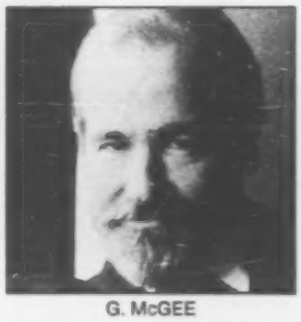
Street Talk

A few years ago agencies felt some pressure to get clients on pay cable channels. Now, pay-per-view movies, sports and specials are the rage. Should advertisers use ppv to break the commercial-free barriers on pay tv?

Gerald Moody, senior vp-director of media, Ross Roy Inc., Detroit: "It isn't a question of whether we should but whether we can. Pay-per-view offers a simple and beautiful advertising opportunity, because you know exactly how many persons contracted for the view, and you can establish a fixed cost-per-1,000 contract. A substantial number of viewers will accept a commercial at the beginning or end of programing, or in the middle if they think it reduces the cost of the programing."



G. MOODY



G. McGEE

Gerald D. McGee, senior vp-managing director, Ogilvy & Mather, Los Angeles: "If I'm buying something, I don't want to be sold, too. I get annoyed if my privacy is invaded, so advertisers could get a negative reaction. Just take a good, hard look at cinema ads and you'll see what happens. But it could be done if the ads are entertaining, don't cut into the programing and are sensitive to the audience."

Bart McHugh, senior vp-director, cable tv, Doyle Dane Bernbach, New York: "When it becomes a viable method of transmitting communications, you're damn right I'll use it. But it's not there yet. I'd rather, and I believe that in our lifetime we will be able to, buy time on the pay networks. Pay universes are still not very big, but they are a proven thing. But what is the pay-per-view universe? I don't want to sound like I only deal in numbers. If ppv carried a program that really made sense for my advertisers, I'd use it."

B. McHUGH

R. KAATZ

Ronald Kaatz, senior vp-U.S. director of media concepts, J. Walter Thompson USA, Chicago: "No-no-no! When everyone was talking about advertising on pay cable movies in the early 1980s, I thought it was a bad idea. This is even worse. There's no way the consumer would pay $4 or $5 for a film with ads when he could get it at his friendly corner taperental store sans blurbs for less. If it was cinema-style advertising at the start of the film it might work, but I wouldn't want to be the first to test the viewer's wrath."

James Dale, vice chairman-corporate creative director, W.B. Doner & Co., Baltimore: "The agency creating advertising for a pay-per-view show would have to be sensitive that the viewer is paying for the programing. Any commercial interruption would have to carry the extra burden of being entertaining. They would be wise to cluster the ads in the British style, in order not to interrupt the programing. It is a contradiction in terms. The viewer is paying for the right to be free of commercials. If the programing is not free, the ads had better be pretty attractive."

J. DALE

ADVERTISING AGE *Thursday* asks those who serve agency creative and/or media departments to share views on major advertising-related issues. While we're out there making calls for this feature, why wait for the phone to ring? Send pithy comments and a recent photo to: Street Talk, ADVERTISING AGE *Thursday*, 220 E. 42nd St., New York 10017.

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ABP MPA ABC

Gaining more respect from media buyers

By Marcy Gray Rubin

In the past, syndication has been viewed as broadcasting's stepchild. But current reactions from several ad agencies suggest it is stepping out on its own and now may be one of the biggest contenders for media buyers' attention.

Better quality programing, higher ratings and more sophisticated marketing strategies have increased advertiser interest in syndication spot placement. Clients no longer are looking down their noses at syndication nor hesitating to include it as an element in upfront buying plans.

In addition, the networks' spiraling production costs are encouraging agency participation in programing projects.

If the growth in syndication has any mixed blessing, it is that it will be scrutinized more closely by the ad community and be pressured by the networks. The selling points and pitfalls of each medium will be measured directly against the other's costs, ratings and risks.

Despite syndication being dubbed "this year's hot button in broadcasting" by Wesley Dubin, senior vp, corporate director-network tv and radio, Needham Harper Worldwide, Chicago, its success story has been a few years in the making.

Three years ago syndication was a $150 million to $200 million business, says Bill Croasdale, senior vp, director-network tv and programing, BBDO, New York. That number has swelled to its current height of $500 million, and by 1990 it will reach the $1 billon mark, he says.

The networks' 1982-83 15% rate increases initially led agencies to consider syndication, Mr. Croasdale says. Continuously improving station clearances, bigger delivery and greater efficiency keep them coming back, he says. Also, standardized sales practices have legitimized the former ad-hoc approach, says Robert Welty, exec vp, corporate media director, Bozell & Jacobs, New York.

Some media directors indicate syndication's strong growth curve may level off. Richard Kostyra, senior vp, media director, J. Walter Thompson USA, New York, says his agency's syndication activity has tapered off following an earlier shift in its favor.

Syndicators seem to believe their success is not because of any passing fancy on advertisers' parts. First-run shows like "Wheel of Fortune" and "Family Feud" pull ratings that compare to network fare, says Dennis Gillespie, senior vp-marketing, Viacom Enteprises, New York. In addition, with the networks putting more support behind made-for-tv movies, he says, syndicators are pulling high ratings by offering film packages after their theatrical and pay cable distribution.

More than programing validity has improved syndication's picture, however, Mr. Gillespie says. Its inroads in children's programing have revolutionized ad revenues for toy manufacturers, he says, and barter has helped offset the costs of first-run programing.

Most media directors agree more ad dollars are being invested in syndication. These bucks are being pulled from network budgets, and not from spot tv, a fact recently documented in an Assn. of National Advertisers report.

Yet upfront buying presents syndicators with a double-edged sword. While scatter buys typically generate more money, syndicators that hold out may face a soft market that helps to fill network coffers instead.

The fourth quarter of 1985 saw this scenario, where the weak market drove network scatter budgets down 15% to 20%, and forced syndication rates down 50%. Both Joel Segal, exec vp, Ted Bates, New York, and Mr. Gillespie say this performance level will continue into the first, second and possibly third quarters, resulting in tough agency spending policies and hard-nosed bargaining.

When evaluating syndication, agencies seek properties that are compatible to the specific marketing requirements of their clients. They may have broad-based or specialized appeal, but the bottom line is to deliver target audiences at lower costs. Traditionally syndication penetration is an estimated 20% to 30% less than network, with a coverage of 70% as opposed to network's 95%, according to most media directors.

Often syndication buys are made when they present a stronger option than conventional programing. For example, Bruce Fein, Bozell & Jacobs' associate director-network negotiation, says one of the agency's clients, a toy manufacturer, enjoys a stronger showing during syndicated after-school animated strips than with network programing. Another client, Lee Co., the Merriam, Kan.-based jeans manufacturer, is ideally suited for the big teen audiences of "Soul Train" and "Hot Tracks," he says, while Ace Hardware Corp., Oak Brook, Ill., does well on syndicated sports shows.

Syndicated shows often fill programing gaps the networks overlook, says Paul Isacson, exec vp, director-broadcast programing and purchasing, Young & Rubicam, New York. He cites programs such as "At the Movies," "Solid Gold" and "Entertainment Tonight," which have no direct network counterparts.

Program timing is another factor. In some time slots, such as early fringe and prime access during weekdays and early fringe on weekends, syndication holds its own. Daytime and late-night continue to be dominated by the networks and many syndicators elect to stay out of these periods, says Mr. Gillespie, pointing to the recent troubles of LBS' Inday block of programing. Stand-alone programing also is a challenge, Mr. Fein says. It is difficult for them to compete with continuous soap lineups, and the costs and time involved can be prohibitive.

Many advertisers tend to feel more comfortable with off-network programs. "M*A*S*H" and "Dallas," which were network blockbusters, tend to attract attention when they go into syndication.

While syndication spot placement has become an advertising staple, the verdict on advertiser-funded programing is still being deliberated. Many say production partnerships are risky and expensive.

"It's a crapshoot, developing a show, clearing it, trying to promise delivery," Mr. Fein says. "Buying an already packaged show lets you predict how it will do based on past performance. If it fails to get ratings, you'll always be paid back."

Agencies cannot just plunk down money and expect to succeed, says BBDO's Mr. Croasdale. "You must do research, get the right property, hire the right production team and have a client who is willing to take the risks with you throughout the long process." He says creative cooperation between BBDO and Multi-Media Productions was the key to success for "Young People's Special," a monthly, half-hour production sponsored by BBDO client Campbell Soup Co., Camden, N.J.

For those companies that might not have the financial muscle to afford coproduction, Richard Coveny, president of New York-based Blair Entertainment, suggests a way advertisers can gain exposure without incurring program sponsorship costs. Clients, such as McCann-Erickson's American Telephone & Telegraph, New York, create commercial lead-ins such as the "Right Choice" syndicated sports spots, which play off the ad's theme.

"We've seen the high cost and frequency of network failures," says Mr. Coveny. "Syndication would enable advertisers to produce at a fraction of the cost and still reap the benefits of creative control."

With audience erosion a fact of broadcasting life, the issue of programing saturation has divided agency and syndication experts into several camps. A growing pool of shows skewed to the same audiences will dilute each program's effectiveness, JWT's Mr. Kostyra says. To prevent this, independent stations should concentrate on building major audiences for fewer shows, he says.

An "explosion in the number of channels and viewer fragmentation won't allow independents to devour each other," Mr. Croasdale says. During the experimental days of ad-supported cable, industry experts discovered that breaking from traditional formats into informational and how-to shows failed to gain audience support, he says. "The bottom line is that viewers want to be entertained. So now syndication, like the networks, is seeking general entertainment vehicles."

Despite this move to network fare, some media directors say syndication will not face an erosion factor. Needham's Mr. Dubin says syndication will suffer no more erosion today than when "audiences were presented with the choice of two radio stations instead of one."

Other influences of network programing could affect syndication's market position. The longer life span of successful network shows added to the smaller number of programs aired may mean the number of offnetwork properties cannot sustain the independent stations. For this reason, syndication's future rests squarely in first-run programing, says Mr. Croasdale.

Shows like "Fame" and "Too Close for Comfort," which have found life after network cancellation, suggest the next step is to bypass the networks entirely. This move may be under way: According to Lawrence Gershman, president MGM/UA Television Group, Los Angeles, syndicators cleared more shows at the NAB convention than the networks.

Syndication's clout may be growing by virtue of the company it is beginning to keep. Acquisitions and joint venture partnerships among station groups, major programing producers and distributors and advertisers and ad agencies are likely to increase as entertainment conglomerates become more vested in marketing and vice versa, says Mr. Gillespie.

Syndicators, such as Mr. Gershman, confirm this suggestion. He directed a recent speech to the Society of Motion Picture & Television Engineers to the topic of profit participation. The trend is exemplified by Lorimar-Telepicture's recent purchase of Kenyon & Eckhardt and Coca-Cola Co.'s takeover of Columbia.

Another possibility is the emergence of a fourth network founded on a base of independent stations. Mr. Gillespie says current network affiliates receive only 5% compensation, compared with syndication's offer of 50%. This may tempt affiliates to leave the networks, he says.

Many media directors say syndication's improved programing quality, bigger budgets and higher ratings, coupled with lower network prices, will narrow any gaps between the two businesses, resulting in a more competitive situation.

With syndication now achieving the recognition from advertisers it has struggled for, how it meets future challenges will determine its staying power.

P&G hits the spots

Top spot advertisers on independent stations, 1984

	Independent expenditures ($ millions)	Independent share of spot tv dollars
1. Procter & Gamble	$160.4	67%
2. General Mills	71.9	79
3. General Foods	59.9	62
4. Anheuser-Busch	45.1	84
5. Hasbro Bradley	40.4	94
6. Pepsico	34.0	40
7. Warner-Lambert	33.6	82
8. Mars Inc.	31.2	73
9. Coca-Cola	30.9	51
10. Toyota Motor Sales	30.3	52

Source: Assn. of Independent Television Stations

Most media directors agree more ad dollars are being invested in syndication. These bucks are being pulled from network budgets.

Marcy Gray Rubin, a New York-based free-lance writer, covered the tv industry as a reporter for Back Stage.

area of motion picture production.

An untitled project that incorporates the talents of director Sidney Lumet and actress Jane Fonda is in the works. Another Lumet film, "Power," starring Richard Gere, will be released in February. "The Boy Who Could Fly" is expected at Easter, and "American Anthem" will take a fling at the summer movie market.

Lorimar's activity in motion pictures has been fairly steady although modestly successful, prompting Mr. Furman to speculate that the company will "revise, revamp and rethink" that area.

Some past projects have been impressive. "Being There" and "An Officer and a Gentleman," which was developed by Lorimar and produced by Paramount, turned in solid box office performances. "The Last Starfighter" has been strong in videocassette release.

A lot will depend on Mr. Rich, who has shown a steady ability for spotting trends and setting precedents—"Dallas" is the granddaddy of prime-time soaps. One of the first miniseries was Lorimar's four-hour "The Blue Knight."

Persistent rumors that Messrs. Rich and Adelson are at odds—one bit of scuttlebutt has Mr. Rich on his way out—probably can be discounted.

"That story has been going around for four or five years," according to aforementioned source. The rumor started when Mr. Rich's ex-wife wanted to dispose of some Lorimar stock, and it reappears every time Mr. Rich approaches a network to make a deal. "Someone always assumes he's making a deal on the side."

Mr. Rich probably is too busy making deals for Lorimar, the company he started in 1969 with Mr. Adelson, after four years as president and executive producer of Mirisch-Rich Productions, which created "Rat Patrol," "Hey Landlord" and the "Pink Panther" tv series. Before that, Mr. Rich spent 14 years with Benton & Bowles in charge of media and programing.

When Lorimar started, Mr. Rich says, it was little more than himself and a secretary. Mr. Adelson was gone most of the time, in those early days, taking care of other business—primarily real estate.

The company's first production was a movie-of-the-week called "The Sporting Club." Mr. Rich unabashedly says it "was a disaster." "The Man," based on the Irving Wallace book of the same name, did somewhat better. It wasn't until another two-hour movie-of-the-week called "The Homecoming" that Lorimar had its first real success.

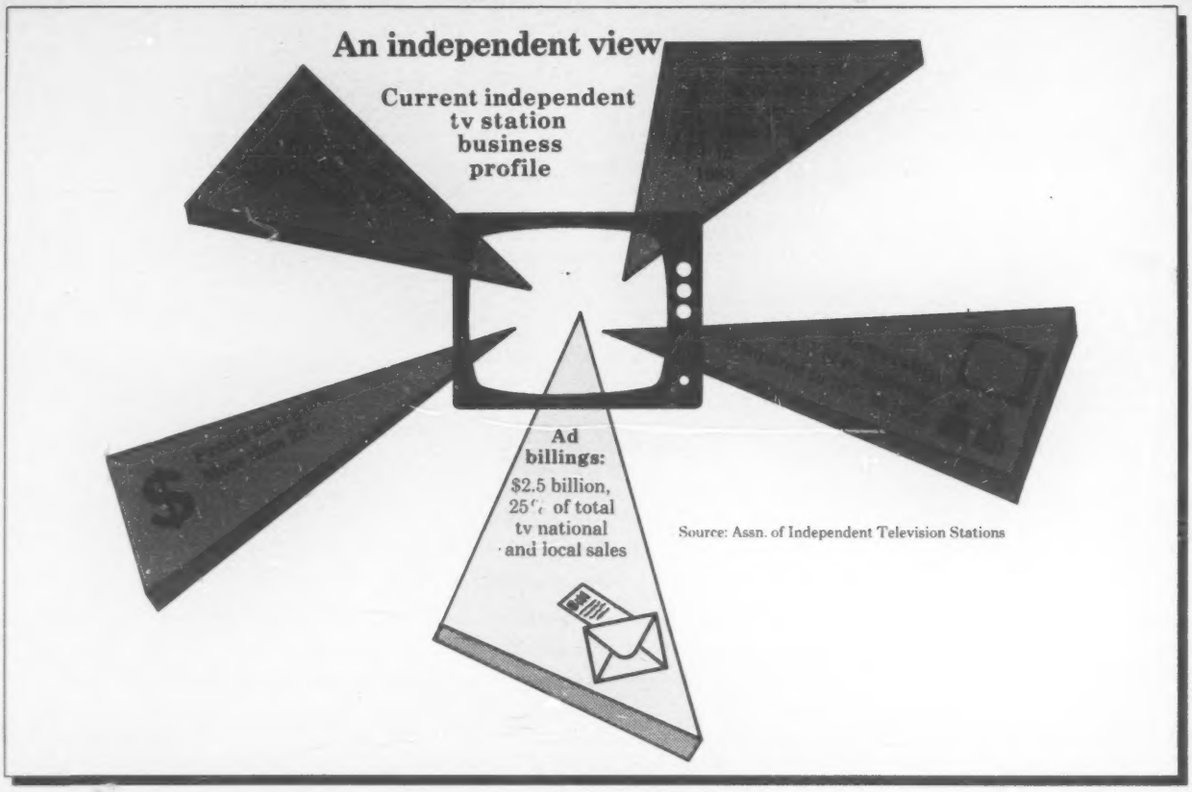
The program introduced a character called John Boy, and it became "The Waltons" for nine years. Its creator, Earl Hamner, is the idea man behind and current executive producer of "Falcon Crest."

Mr. Rich often is described in Hollywood as having a very short attention span. This characteristic really may be more of a unique ability to shrug off failures as easily as he embraces successes.

Although "Our Family Honor" didn't work this tv season, ABC offered Lorimar a chance to produce nine more episodes, bringing the total to 22. A larger package might have made the show more valuable in rerun and overseas sales, however, Mr. Rich killed it at 13 episodes and decided to convert the nine hours into a commitment for another show with the network.

"It wouldn't be right to continue doing it," he says. "We made those shows as good as we knew how. I think they're good... but the public doesn't like it."

No crying over spilled milk. No wailing over "Our Family Honor" being up against his own "Falcon Crest." There's no such thing as a bad time slot, Mr. Rich says. He learned that long ago, when "The Waltons" started out against Flip Wilson and "The Rookies."


An independent view
Current independent tv station business profile
Ad billings:
$2.5 billion, 25% of total tv national and local sales
Source: Assn. of Independent Television Stations

'Newlywed' hopes for long honeymoon

By Kevin Brown

If you could figure out a show called the 'News Lead-in Game Show' you could make $100 million," says Budd Granoff, president of Barris Industries, Los Angeles.

His company's "New Newlywed Game" may not make $100 million—at least not this year—but Mr. Granoff has figured out a formula for success. In its first year of syndication in 1985, the "New Newlywed Game," which cost the company about $2.7 million to produce 175 episodes, may gross $27 million and earn $20 million.

Media directors are calling it the syndication success story of the season. Not bad for a show that almost did not run.

Barris Industries shot a pilot for ABC, which left it standing at the altar for six months. The "New Newlywed Game" pilot was hosted by Jim Lange, instead of Bob Eubanks, who headlined the old "Newlywed Game" from July, 1966, to December, 1974, on ABC. The original show was syndicated from 1977 until 1980, when it was pulled. By the time ABC's option ran out, Mr. Eubanks became available, so Barris edited the old host back into the pilot.

The company sold the show on a cash-barter basis, keeping two 30-second spots. Mr. Granoff says selling the show in 60 or 70 markets would have been good, but selling 163 for the 1985-86 season was great.

Unlike many game shows, "New Newlywed Game" does not pin its success on the size of its purse. The show's prize budget is about $150,000, not much compared to other game shows, Mr. Granoff says.

"Our forte is humor and entertainment," he says. "We like to feel that our shows can operate like a sitcom, as opposed to skill and knowledge shows."

The formula seems to have worked. "New Newlywed" is pulling a 9.2 share (percentage of tv sets in use) nationally, and Barris is projecting revenues of $42 million in 1986.

"This show is one that you can't help but watch because it's so funny," says Barbara Welsh, vp-director account service at Botway/Libov's Chicago office. Botway, the largest media buying service in the country, according to Ms. Welsh, likes the "New Newlywed Game" because it offers good cost per thousand and a good reach factor for women 18 to 34 years old.

Barris already is selling another reincarnation: "We Love the Dating Game." "They're honing them down, making them faster, perfecting them," Ms. Welsh says of the two shows. Part of the formula is that these are shows to which people can relate, she says. "They see themselves up there."

Barris Industries expects a lot of people to identify with its reincarnated dating game. The company projects the program will gross $30 million in 1986.

"We are the only game show that's a firm go for 1986," Mr. Granoff says. "Dating" has sold in New York, Los Angeles, Chicago, San Francisco and Philadelphia at a cost to the company of $3 million for 175 episodes.

In some markets, such as Baltimore, "Newlywed" has surpassed game show leader "Wheel of Fortune," Mr. Granoff says.

"We're clipping away at 'Wheel of Fortune,' " he says. "We've found early fringe has become so critical to stations' local news that they're willing to pay high prices for afternoon shows, sometime comparable to [prime time] access."

Barris Industries' "New Newlywed Game" is bring riches to more than just contestants. The show may have earned more than $20 million in 1985.

Associate editor Ed Fitch coordinated this report on Tv Syndication.

Coming

Next week Advertising Age's Special Report will focus on **Newspapers.**

ON THE DIAL

A weekly listing of tv programming that still has commercial availabilities open in the next few weeks.

"NFL Update '86," a one-time-only special produced by Blair Entertainment, New York, is being sold at $20,000 per 30-second spot. The one-hour show will be broadcast on or before Labor Day this year. Station clearance has not yet been completed but Blair is guaranteeing advertisers a 4 to 5 national household rating. The show features prominent players, coaches and games of the previous year.

"Road to Super Bowl '87," next year's version of the annual program, is already on the market from Blair Entertainment. The 1986 broadcast has already been sold out. The show, which chronicles the campaigns to the SB, will be broadcast from 7 p.m. to 8 p.m. the night before Super Bowl XXI. Last year the show achieved an 8.6 rating; Blair is guaranteeing advertisers an 11 to 12 rating for the '87 show. Pricing has not yet been set.

"Break the Bank" and **"Divorce Court"** each have avails through Jan. 24. Orbis Communications, New York, is handling the barter sales. Avails on "Break

the Bank" are priced from $7,000 to $7,500 per 30 seconds; on "Divorce Court" a 30 is priced at $15,000. "Court" has a 91% national coverage on 132 stations and averages a 5.5 to a 6 rating. "Break the Bank" has a 61% national coverage on 54 stations and achieves under a 3 rating. Both shows are guaranteed on a cash-back basis.

"Wall Street Journal Report," the weekly financial news show produced by Dow Jones & Co., New York, and based on the *Wall Street Journal*, has avails during the last week of February and all of March. Thirty-second units are priced at $8,500. Cleared on 88 stations in 75 markets, the half-hour show has been averaging just less than a 2 rating.

"Ireland and the Irish" is a one-hour special on the people, music, language, sport and history of Ireland set for broadcast the weekend of March 14 to 16, just before St. Patrick's Day. ProServ Television, Dallas, is producing and handling sales. Price for a 30-second spot is $20,000, with a 4 audience rating guarantee. Advertisers already in include Anheuser-Busch's Budweiser and Aer Lingus. Flutist James Galway hosts. The producer is guaranteeing at least 65% U.S. household clearances by airdate.

"A Hard Road to Glory" is a one-hour special on the history of the black American athlete set for broadcast during Black History Month in February. ProServ, Dallas, is producing and handling sales. Asking price for a 30-second spot is $20,000 with a 4 audience rating guarantee. Anheuser-Busch's Budweiser, Nike and McDonald's are already in the show as sponsors. Arthur Ashe, the former tennis star, is the host and actor James Earl Jones is the narrator. Lou Rawls handles the theme song. The show has cleared seven of the top 10 markets; the producer guarantees 75% coverage by airdate. ■

TV AVAILS

Scheduled radio specials and new programs or syndicated services.

"Profile '86," starts the weekend of Jan. 24 to 26 with Canadian supergroup "Loverboy." It is a new 90-minute monthly series featuring the latest music and up-to-the-minute interviews with rock's million-selling performers. Syndicated by NBC Radio Entertainment, "Profile '86" is produced by Torus Communications and hosted by Dan Neer, a New York disc jockey. Anheuser-Busch, St. Louis, is already in the show.

"Live From the Apollo" is a monthly, one-hour rhythm & blues show live from Harlem's historic Apollo Theatre. Its debut is Jan. 25. Eugene Wild, whose "Don't Say No Tonight" album has topped the black/urban record charts, is the first star. B.K. Kirkland of WBLS (fm), New York, is the show host. The pro-

LOVERBOY

gram was created by Westwood One Radio Networks, Culver City, Cal., in association with Inner City Broadcasting and the Apollo Theatre Investment Group, New York. No word on advertisers as yet.

"An Affair of the Heart," 24-hour Valentine's Day special featuring music appropriate to four of Dallas-based Satellite Music Network's formats, including Heart & Soul urban, Country Coast-to-Coast, StarStation Adult/Contemporary and Stardust traditional/nostalgia. It still has availabilities and has been cleared on 525 stations.

"Sassy Stars of Rock & Roll," a monthly one-hour live special from DIR Broadcasting, New York, that spotlights a rock personality each show, is offering a Jan. 26 bonus show featuring rock star Sting, live from London. Coca-Cola's Tab ("Tab's got sass") is regular sponsor, but there are still other avails open.

"The Jazz Show with David Sanborn," from NBC Radio Entertainment, features two hours weekly of the the latest jazz music plus interviews with artists. Designed for rock, adult/contemporary and contemporary-hit radio formats, advertisers include Miles Labs' Alka-Seltzer and Alka-Seltzer Plus and Bausch & Lomb soft contact lens solution. The guest for the Jan. 24 to 26 show is Wayne Shorter. There still are spots open. ■

NEWSSTAND

A listing of upcoming print advertising opportunities, such as special issues and special advertising sections.

Industrial Distribution, New York: First of four special 75th anniversary issues, March issue; ad close: Jan. 24. B&w page, $3,200; color page, $4,210.

Southern Living, Birmingham, Ala., "Breakfast & brunches" special ad section, April issue; ad close: Jan. 24. B&w page, $30,560; color, $43,100.

Business Week, New York: First "Mutual Fund Scoreboard" issue, Feb. 24; ad close, Jan. 27. B&w page, $32,142; color, $48,854.

Forbes, New York: Special advertising section, equipment leasing and financing, March 24 issue; ad close Jan. 27. B&w page: $27,810; color, $42,290.

Video Review, New York, April special issue, "America on fast forward"; ad close Jan. 31. May special issue, "The fast forward lifestyle"; ad close Feb. 28. B&w page, $13,425; color, $17,980.

House & Garden, New York: "Design Debut" showcase advertising sections for newly introduced home furnishings, May and November issues; respective ad closes: Feb. 1, Aug. 1. B&w ¼-page, $4,155; color ¼-page, $5,740.

Closings next week: New York, New York, personal-investment guide special advertising section, Feb. 17 issue, Jan. 20...**Runner's World**, Emmaus, Pa., annual shoe survey, April issue, Jan. 20...**Boys' Life**, New York, special editorial section, 75th anniversary issue, March, Jan. 22 (materials)...**Working Woman**, New York, "The year of the woman business traveler" special editorial section, April issue, Jan. 24...**NASA Tech Briefs**, New York, bonus distribution of its March/April issue at six trade shows, Jan. 25 (orders), Feb. 5 (materials). ■

TV POWER SHARES

The following chart lists network tv shows that won their time periods, ranked by audience share dominance. It is a reflection of how decidedly a particular show defeated its immediate competition and reflects the program's dominance of available audience. The numbers following the program name are the amount of share points by which the program defeated the second-place show during each week shown. An indicator of 10 or more is considered "dominant," while 5 to 10 is considered "good." Anything less than 5 is a "borderline" victory. ***Source: Nielsen Overnight Ratings.***

Show	Week ending	1/9	1/2	12/26
DOMINANT WINNERS				
1. "The Cosby Show" (NBC)		31	27	28
2. "Family Ties" (NBC)		25	21	22
3. "60 Minutes" (CBS)		18	23	20
4. "Golden Girls" (NBC)		12	10	11
5. "Highway to Heaven" (NBC)		12	DNA	7
6. "Who's the Boss" (ABC)		11	7	4
7. "Cheers" (NBC)		11	7	4
8. "Dallas" (CBS)		11	DNA	10
GOOD WINNERS				
9. "227" (NBC)		8	5	6
10. "Knots Landing" (CBS)		8	4	7
11. "Facts of Life" (NBC)		7	7	5
12. "Gimme A Break" (NBC)		7	3	DNA
13. "Night Court" (NBC)		7	3	-1
14. "Murder, She Wrote" (CBS)		6	13	DNA
15. "Growing Pains" (ABC)		6	4	2
16. "Miami Vice" (NBC)		6	11	10
17. "Kate & Allie" (CBS)		5	13	-3
18. "Hunter" (NBC)		5	3	3
19. "Blacke's Magic" (Pilot Special) (NBC)		5	-7	-9
BORDERLINE WINNERS				
20. "Dynasty" (ABC)		3	DNA	11
21. "Newhart" (CBS)		3	13	-4
22. "Webster" (ABC)		2	4	DNA
23. "Mr. Belvedere" (ABC)		2	2	DNA
24. "Hotel" (ABC)		2	DNA	10
25. "Scarecrow & Mrs. King" (CBS)		2	10	2
26. "Remington Steele" (NBC)		1	-1	3
27. "Tuesday Night Movie" (2nd Hour) (CBS)		1	-3	-4
28. "Cagney & Lacey" (CBS)		1	23	-7

BEHIND THE SHARES

The power of **NBC's** prime time line up becomes increasingly obvious every week. Of the 28 time periods during the week ending Jan. 9, NBC won 13, including six of the top 10 dominant shows and 12 of the top 20 winners. CBS had nine time period winners, but four of those were borderline victors and only stalwarts **60 Minutes** and **Dallas** had impressive wins. ABC won only six time slots, and if the network can make a turnaround, its going to be known as the Tony Danza network. **Who's the Boss** moved up from the good winner category to a dominant victor, and is a certified megahit. The show is also tracking upward. Watch for **Boss** to keep on getting stronger —it's part of the new theme that good writing is the key to ratings success, and Who's the Boss has some of the best writing on tv. **Golden Girls** continues to show strong shares, moving up from 9th place last week to finish fourth in a very competitive week for regular series head-to-head competition. The folks at Disney, who hold the Girls' syndication rights, can expect a gold mine a few years from now. **Highway to Heaven** came back strong after a week's hiatus and posted strong shares. **Cheers** had one of its most dominant weeks ever and continues to gain strength. Patience, as Mr. Tartikoff knows, is a virtue and a half. **227** can't hold Golden Girls' lead-in shares, but it is tracking upward every week and seems to be getting its own legs and is close to becoming the true sleeper hit of the year. **Miami Vice** had one of its weakest victories of the season, dropping from eighth place last week to 16th. That was the first show after Tartikoff revealed the letters of protest received from former Vice fanatics. No wonder the NBC wonder boy said he was misquoted. **Kate & Allie** won for the second week in a row, but it did not do nearly as well against regular series as it did against a grade "b" college bowl game. NBC looks to have another potential hit on its hands with **Blacke's Magic.** The pilot special won its time period and the first regular episode took **Dynasty** down to its weakest win of the season. **A Time To Triumph** was the first CBS Tuesday Night Movie in a month to win its time slot, and that one—with Patty Duke Austin getting a job after her husband gets laid off—only won part of its second hour.

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